P. HEN. Sup any women with him ?

PAGE. None, my lord, but old mistress Quickly, and mistress Doll Tear-sheet[2].

P. HEN. What pagan may that be [3] ?

PAGE. A proper gentlewoman, sir, and a kinswoman of my master's.

P. HEN. Even such kin as the parish heifers are to the town bull.—Shall we steal upon them, Ned, at supper ?

POINS. I am your shadow, my lord; I'll follow you.

P. HEN. Sirrah, you boy,—and Bardolph;—no word to your master that I am yet come to town: There's for your silence.

BARD. I have no tongue, sir.

PAGE. And for mine, sir,—I will govern it.

P. HEN. Fare ye well; go. [*Exeunt BARDOLPH and Page.*]—This Doll Tear-sheet should be some road.

POINS. I warrant you as common as the way between Saint Alban's and London.

P. HEN. How might we see Falstaff bestow himself to-night in his true colours, and not ourselves be seen ?

[2] — Doll Tear-sheet.] Shakspeare might have taken the hint for this name from the following passage in The Pleasaunt Playe of Robyn Hoode, very proper to be played in Maye Games, bl. 1. no date:

" She is a trul of trust, to serve a frier at his lust,
" A prycker, a prauncer, a *terer of shetes*," &c.

STEEVENS.

[3] What PAGAN may that be ?] *Pagan* seems to have been a cant term, implying irregularity either of birth or manners.

So, in The Captain,, a comedy, by Beaumont and Fletcher :

" Three little children, one of them was mine:
" Upon my conscience the other two were *pagans*."

In The City Madam of Massinger it is used (as here) for a prostitute:

«---------in an these places

" I've had my several *Pagans* billeted.'*
STEEVENS.